

anxaf
85-B
9724

EXAMPLES OF ART WORKMANSHIP OF VARIOUS AGES
AND COUNTRIES.



ITALIAN SCULPTURE OF
THE MIDDLE AGES
AND PERIOD OF THE REVIVAL OF ART.

*Under the Sanction of the Science and Art Department, for the
Use of Schools of Art and Amateurs.*



LONDON:
PUBLISHED BY THE ARUNDEL SOCIETY FOR PROMOTING
THE KNOWLEDGE OF ART, 24, OLD BOND STREET.
SOLD BY BELL AND DALDY, YORK STREET, COVENT GARDEN.

1869.

57A

30



COPLEY SOCIETY



EXAMPLES OF ART WORKMANSHIP OF VARIOUS AGES
AND COUNTRIES.



ITALIAN SCULPTURE OF
THE MIDDLE AGES
AND PERIOD OF THE REVIVAL OF ART.

*Under the Sanction of the Science and Art Department, for the
Use of Schools of Art and Amateurs.*



LONDON:
PUBLISHED BY THE ARUNDEL SOCIETY FOR PROMOTING
THE KNOWLEDGE OF ART, 24, OLD BOND STREET.
SOLD BY BELL AND DALDY, YORK STREET, COVENT GARDEN.
1869.

ITALIAN SCULPTURE.



LIST OF THE PHOTOGRAPHS.

I.

"TABERNACOLO," or Mural Shrine; alto-relievo in terra-cotta, by Jacopo della Quercia.
Height 5 ft. 8½ in.; width 2 ft. 6½ in.

South Kensington Museum, No. 7572. (Gigli-Campana Collection.)

The Virgin and Child, enthroned under a gothic canopy, are attended by two Saints, standing one on each side.

II.

VIRGIN and CHILD, group in terra-cotta, by Jacopo della Quercia. Height 2 ft. 5 in.

South Kensington Museum, No. 7573. (Gigli-Campana Collection.)

The Virgin and Child are represented seated on a chair or throne. The Holy Infant nestles affectionately in the bosom of the Virgin, and embraces her neck with his arms.

III.

VIRGIN and CHILD, group in terra-cotta, by Jacopo della Quercia. Height 3 ft. 2 in.

South Kensington Museum, No. 7574. (Gigli-Campana Collection.)

Similar in composition to No. II.

IV.

THE CRUCIFIXION; Relievo in terra-cotta, ascribed to Lorenzo Ghiberti. Height 2 ft. 9½ in., width 1 ft. 9½ in.

South Kensington Museum, No. 5786.

Our Saviour is seen crucified betwixt the two thieves; in the lower part the crosses are surrounded by a crowd of figures, amongst which is conspicuous a group of the Virgin, swooning, upheld by St. John and two female disciples. An executioner is breaking the legs of the impenitent thief. From the summit of our Saviour's cross proceeds a finial or bunch of foliage, on which is "a pelican in her piety;" a demon sits on the head of the cross above the wicked thief, whilst an angel is seen carrying away the soul of the penitent.

V.

THE BIRTH OF ST. JOHN THE BAPTIST, alto-relievo in terra-cotta, ascribed to Lorenzo Ghiberti. Length 1 ft. 6¼ in.; height 11¼ in.

South Kensington Museum, No. 7593. (Gigli-Campana Collection.)

This admirable little work, from the variety of gradation in the relievo and fulness of detail, has all the effect of a highly-finished picture; and is very similar in style to the celebrated relievos of the bronze gate of San Giovanni. The scene is laid in the richly-decorated interior of a Florentine room; nurses are busily occupied in dressing the babe, which is affectionately contemplated by its aged mother as she reclines in her bed, whilst Zacharias, a grand and majestic figure, seated on the extreme right of the composition, writes the name of the child in a book. On the opposite side two richly-draped women, and a servant with a basket of linen on her head and two wicker-bound flasks in her hand, are entering the room from the opened doorway.

List of Photographs.

VI.

CHRIST IN THE SEPULCHRE, basso-relievo in marble, by Donatello. Length 3 ft. 9 in.; height 2 ft. 7 $\frac{3}{4}$ in.

South Kensington Museum, No. 7577. (Gigli-Campana Collection.)

The body of our Saviour, seen down to the middle of the thighs, is upheld in an erect position by a draped boy-angel, whilst the head is supported on the opposite side by another; in the background, in low relief, are other angels in attitudes of violent grief. Originally the front (*dossale*) of an altar.

VII.

VIRGIN and CHILD, relievo in stucco, or *gesso duro*. Period of Donatello.

South Kensington Museum, No. 7412.

The Virgin, seated in a chair, seen down to the knees in a profile or "three quarter view," embraces with both hands the Divine Infant standing in her lap. The child is enveloped in swaddling clothes in the customary fashion of Italy. The borders of the draperies, ornaments of the chair, and glories round the heads of the figures, are enriched with elegant ornamental patterns in gold.

The grand style of this relievo refers it at once to the immediate period of Donatello, of whom, indeed, it is by no means unworthy.

VIII.

TWO AMORINI HOLDING UP A DOLPHIN, group in the round, in terra-cotta, ascribed to Antonio Rossellino. Height 2 ft. 2 in. *South Kensington Museum, No. 5891.*

Vasari records that Rossellino executed a marble fountain, for the Medici Family, in which were children playing with a dolphin which spouted out water. The fountain is now destroyed; and it is not improbable that the present group, evidently of, or near the period of, the master, is a copy in terra-cotta, of the upper portion of this lost work.

IX.

FRIEZE FOR THE CANTORIA of the Cathedral at Florence, a sketch in clay or stucco for a portion, by Luca della Robbia.

South Kensington Museum, No. 7609. (Gigli-Campana Collection.)

The magnificent work, for part of which the above sketch is supposed to have been a preliminary model, is believed to have been executed prior to the year 1438. The portion represented in the present sketch known as "I SUONATORI DELLE TROMBE," or trumpeters, is from the centre of the composition, and consists of a group of children dancing to the sound of clarions, which are played by three young men on the left of the composition, whilst three other youths, without instruments, stand in the background on the opposite side.

X.

THE ADORATION OF THE MAGI, relievo in enamelled terra-cotta in varied colours, ascribed to Luca della Robbia. Length 2 ft.; height 1 foot 4 $\frac{1}{2}$ in.

South Kensington Museum, No. 438. (Soulages Collection.)

This relievo has every appearance of being from the design, at least, of the head of the school; it is apparently a portion of a *predella*. The enamel glaze, as usual, is white in the relievo part, with a blue background.

XI.

THE VIRGIN ADORING THE INFANT SAVIOUR, relievo, ascribed to Luca della Robbia. Height 3 ft. 1 in.; width 1 ft. 8 $\frac{3}{4}$ in.

South Kensington Museum, No. 7596. (Gigli-Campana Collection.)

The Virgin, kneeling, adores the infant Saviour lying at her feet. In the upper part, the Almighty, surrounded by cherubim, sends down the Holy Spirit in the form of a dove. An alto-relievo within a circular topped panel, surrounded by a border or architrave of egg-and-tongue moulding; the flat is supported on a triangular bracket filled in with a cherub with expanded wings.

XII.

VIRGIN AND CHILD, in enamelled terra-cotta, ascribed to Andrea della Robbia. Height, 4 ft.; width 2 ft. 5 in. *South Kensington Museum, No. 7547.*

Half-length figure of the Virgin with the infant Saviour, within a shrine or arched border of fruit and flowers.

This very beautiful and technically-perfect specimen of "Della Robbia Ware," is, in all probability, one of those careful works executed by Andrea during the lifetime of Luca, and perhaps in conjunction with him. The sharp, clear, highly-finished modelling of the surface, and the fine quality of the enamel glaze, evidently denote it to be an early work.

It was until a short time ago let into the wall of a house in Florence.

XIII.

THE ANGELIC SALUTATION, relieve enamelled terra-cotta, ascribed to Andrea della Robbia. *South Kensington Museum, No. 7235.*

The Angel, with a lily-branch in his hand, kneels before the Virgin, who stands in a momentary attitude of surprise. In the background is a richly-ornamented bedstead, with two vases containing lilies standing on the cornice. The Almighty, a half-figure issuing from the clouds, and surrounded by cherubim, is seen in the upper part of the composition; the Holy Spirit, in the form of a dove, descends from his outstretched hands.

XIV.

BRACKET OF A "TABERNACOLO," in *pietra ferena*. Florentine sculpture, circa 1480. Width 2 ft., height 1 ft. 8 in. *South Kensington Museum, No. 5886.*

In the centre of the triangular space, which is bounded by two elegant cornucopias, filled with flowers, is a standing *amorino* in high relief, holding a large lily-branch gracefully thrown over his shoulders. Unfortunately it is not possible to determine the author of this beautiful fragment.

XV.

ALTAR-PIECE, in Carrara marble, by Andrea Ferrucci, executed about 1490. Height 12 ft., width 9 ft. *South Kensington Museum, No. 6742.*

This work is in three compartments, with its *predella*, or *gradius* and *lunette* (over the centre portion) complete. In the centre division, sculptured in full relief, is the Rood or Crucifix, with the Virgin, and St. John, and two Angels; and in the side compartments, in sunk niches, lined with red Tuscan marble, are statues, on a larger scale, of St. Jerome and St. Anthony, one on each side, with other half figures of saints above them. The pilasters and architraves betwixt the divisions, the friezes, arch-bands, cornices, &c., are all decorated with a profusion of the most admirable arabesque ornaments, sculptured with great perfection of finish. The *predella* is in three compositions of numerous small figures in alto-relievo. The centre division contains a representation of the Nativity, with the Adoration of the Shepherds. The entire work is executed in choice and beautiful statuary marble. It remained until a few years ago in its original position in the Church of San Girolamo, at Fiesole, near Florence.

XVI.

CANTORIA, OR SINGING GALLERY, in white marble, by Baccio d'Agnolo, circa 1490—1500. Length 16 ft. 6 in., projection from wall 5 ft. *South Kensington Museum, No. 5895.*

This work, formerly the organ-gallery of the Church of Santa Maria Novella, at Florence, is an elaborate architectural structure, forming an oblong rectangular projecting balcony, supported on four massive brackets or trusses, and crowned by a bold cornice. The front is divided into three square sunk panels by upright pilasters, four in number, in each of which is a pendant string of arms and arabesques. The decoration of these panels consists of large shields, surrounded with finely-executed wreaths of foliage, arabesques, foliated scroll-work, &c. The brackets are ornamented with large acanthus-leaves and beautiful arabesque scroll-work, and the lining of the wall, at the back, is filled with three circular medallions, detached on a ground of black stone or *pietra paragona*, each of the two side ones containing the monogram "O. P. A.," which is that of the *opera* or *operai* di Santa Maria del Fiore, the "Board of Works" of the ancient republic, indicating that the gallery was executed by the orders and at the cost of the State.

List of Photographs.

XVII.

"TABERNACOLO," or Ciborio, marble, by Andrea Ferrucci. Height 5 ft. 6 in.; width 2 ft. 6 in.
South Kensington Museum, No. 6743.

A shrine-like frontispiece, with a door in the centre; when in its original position affording access to a cupboard in the wall. The original gilt bronze door remains, and is engraved with a half-figure of our Saviour standing in the sepulchre. The *tabernacolo* is supported beneath on a triangular bracket, decorated with an eagle with outspread wings, and a shield of arms, festoons, &c. This was also brought from the Church of San Girolamo at Fiesole, and is executed in the same delicate and highly finished style as the altar-piece shown in No. XV.

XVIII.

VIRGIN AND CHILD, relievo in stucco or plaster. Florentine sculpture, circa 1480; ascribed to one of the Maiano family. Height 6 ft. 6 in.; width 3 ft. 8 in.

South Kensington Museum, No. 7622. (Gigli-Campana Collection.)

XIX.

CUPID. Life-size statue in marble, by Michael Angelo. Proportionate height of the figure, if standing erect, 5 ft. 3 in.

South Kensington Museum, No. 7560. (Gigli-Campana Collection.)

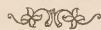
The god is represented as a youth of sixteen or seventeen years old, kneeling in an animated momentary attitude, difficult to describe; the head is turned to one side, in a movement elegantly contrasted with that of the *torso*; the right arm extends downwards as if about to take up some object from the ground, whilst the other, holding a bow, is raised high in the air; a quiver of arrows and some drapery rest on the ground on the left.

XX.

PORTRAIT OF THE EMPEROR RUDOLPH II. Life-size relievo portrait in bronze, mounted on a slab of black marble, by Adrian Fries. Height 2 ft. 4 in.

South Kensington Museum, No. 6920.

This work is a masterpiece of bronze casting and chiselling, irrespective of its excellence in point of art. It represents the Emperor, in a richly-decorated cuirass adorned with figure subjects in relief. The base of the bust is formed by an eagle with outstretched wings.



An INTRODUCTION to "Italian Sculpture" by Mr. J. C. Robinson, F.S.A. is included in the following work, published by Messrs. Chapman and Hall:—

"EARLY ITALIAN SCULPTURE OF THE MIDDLE AGES AND PERIOD OF THE REVIVAL OF ART. A Descriptive Catalogue of the Works forming the above Section of the South Kensington Museum, with additional Illustrative Notices by J. C. Robinson, F.S.A., Member of the Academy of Fine Arts of Florence, and of St. Luke at Rome, &c."





FIG. 1. THE VIRGIN AND CHILD
WITH THE SUN AND MOON





II. VIRGIN AND CHILD, GEORGE FRAGONARD, 1755.





THE VIRGIN AND CHILD



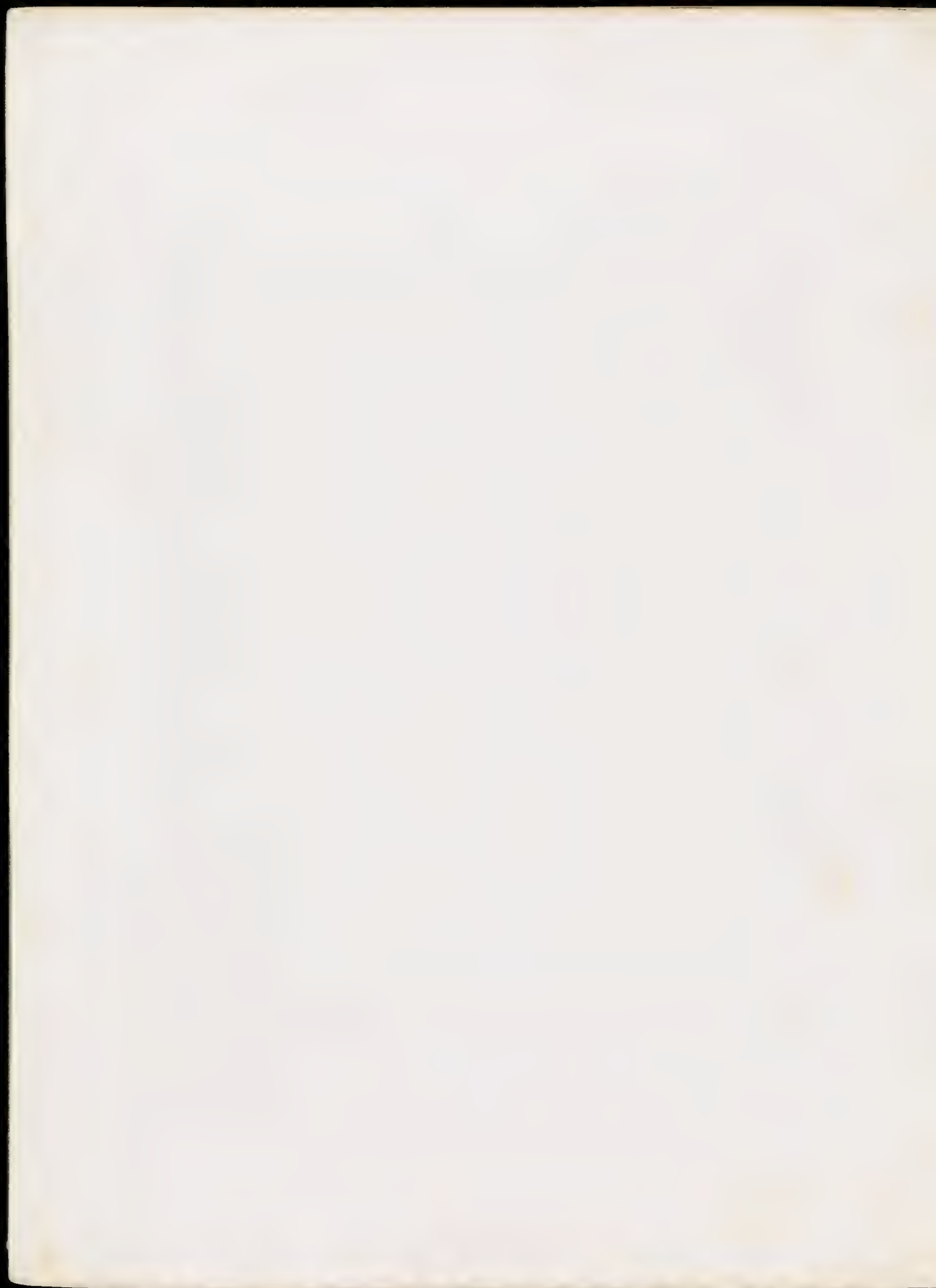


THE CRUCIFIXION OF CHRIST
BY G. G. G.



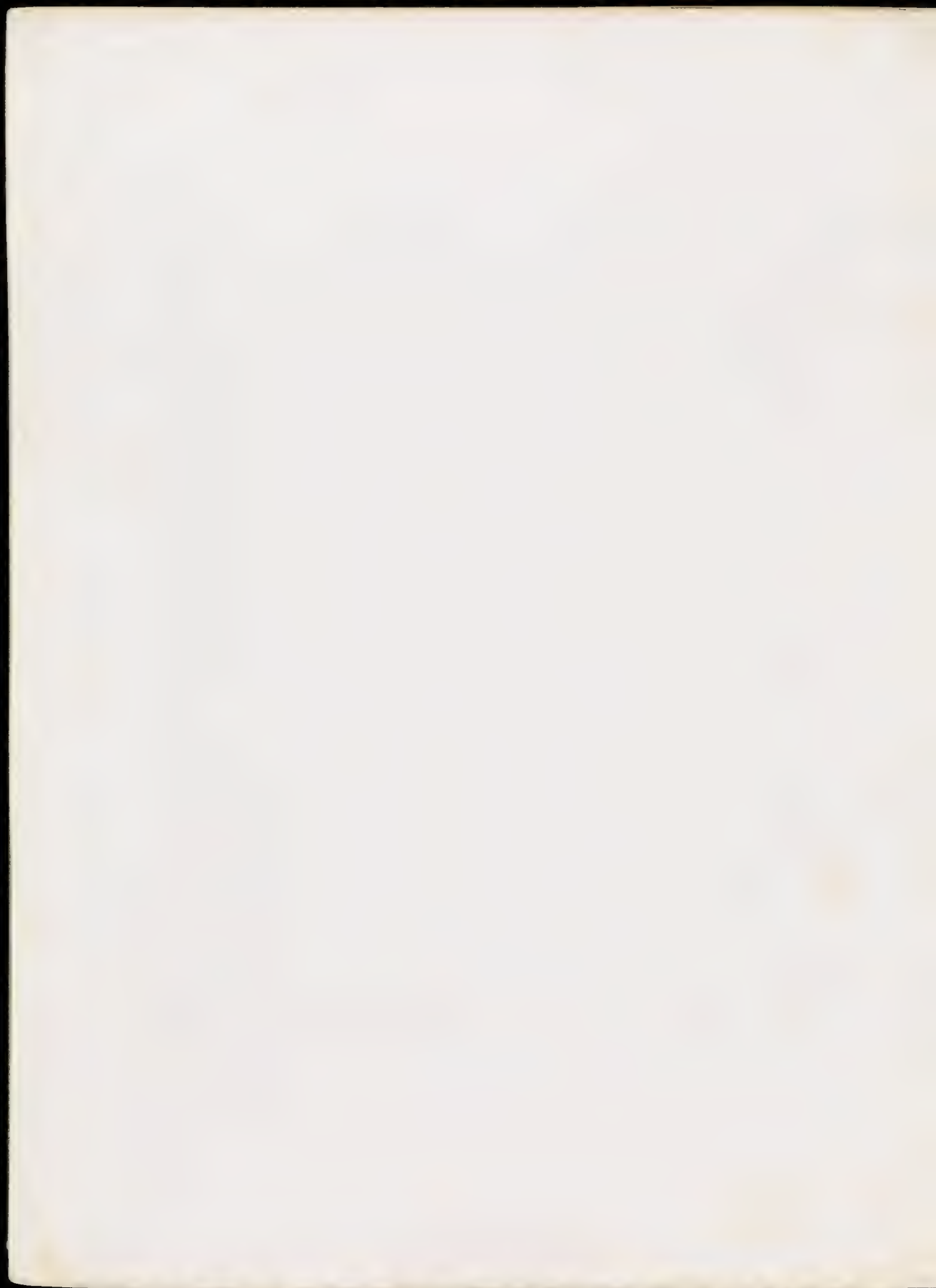
A. THE BIRTH OF ST. JOHN THE BAPTIST. A. S. 1711. 1. 1. 1.





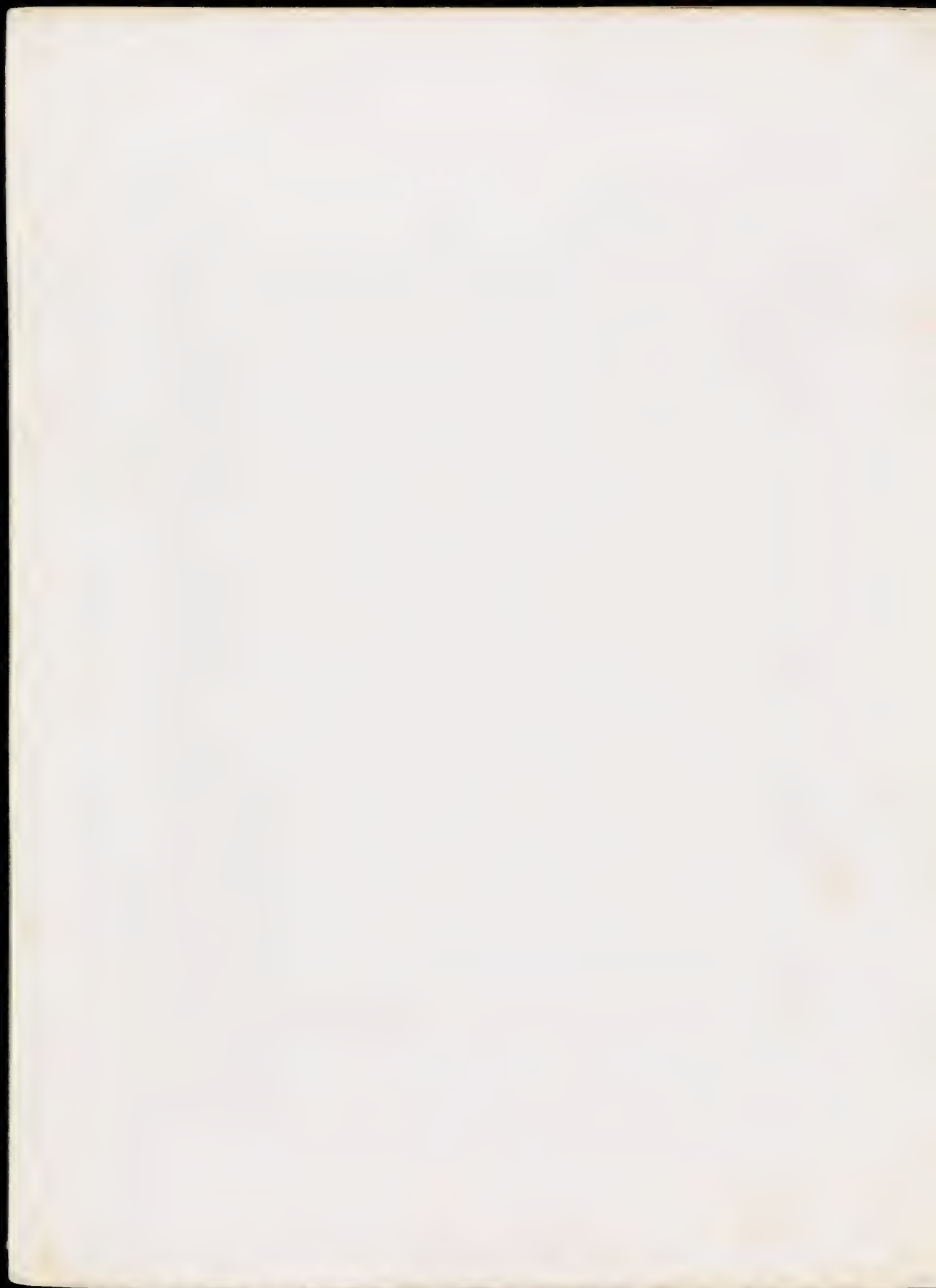
VI. CHRIST IN THE SWEET HOUR. BASE, BY GIOVANNI MARINO, A.D. 1600.







MARY AND CHRIST CHILD



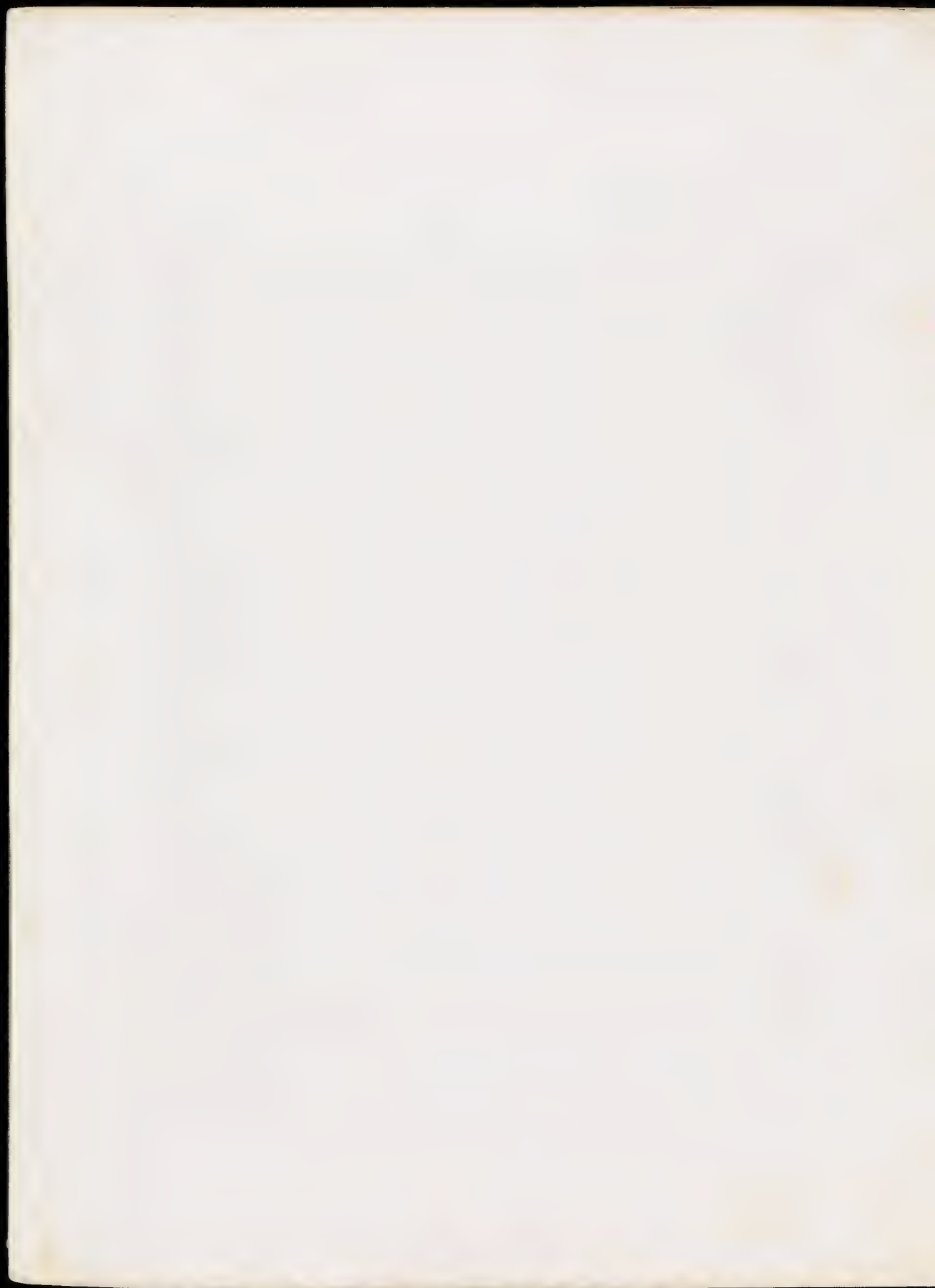


TWO AMORETTI HOLDING UP A DOLPHIN, C. 1600, MARBLE
THE METROPOLITAN MUSEUM OF ART, NEW YORK





AN ALGEBRA FOR THE CANTOR SET. *Journal of Functional Analysis* 100 (1992), no. 1, 1–24.



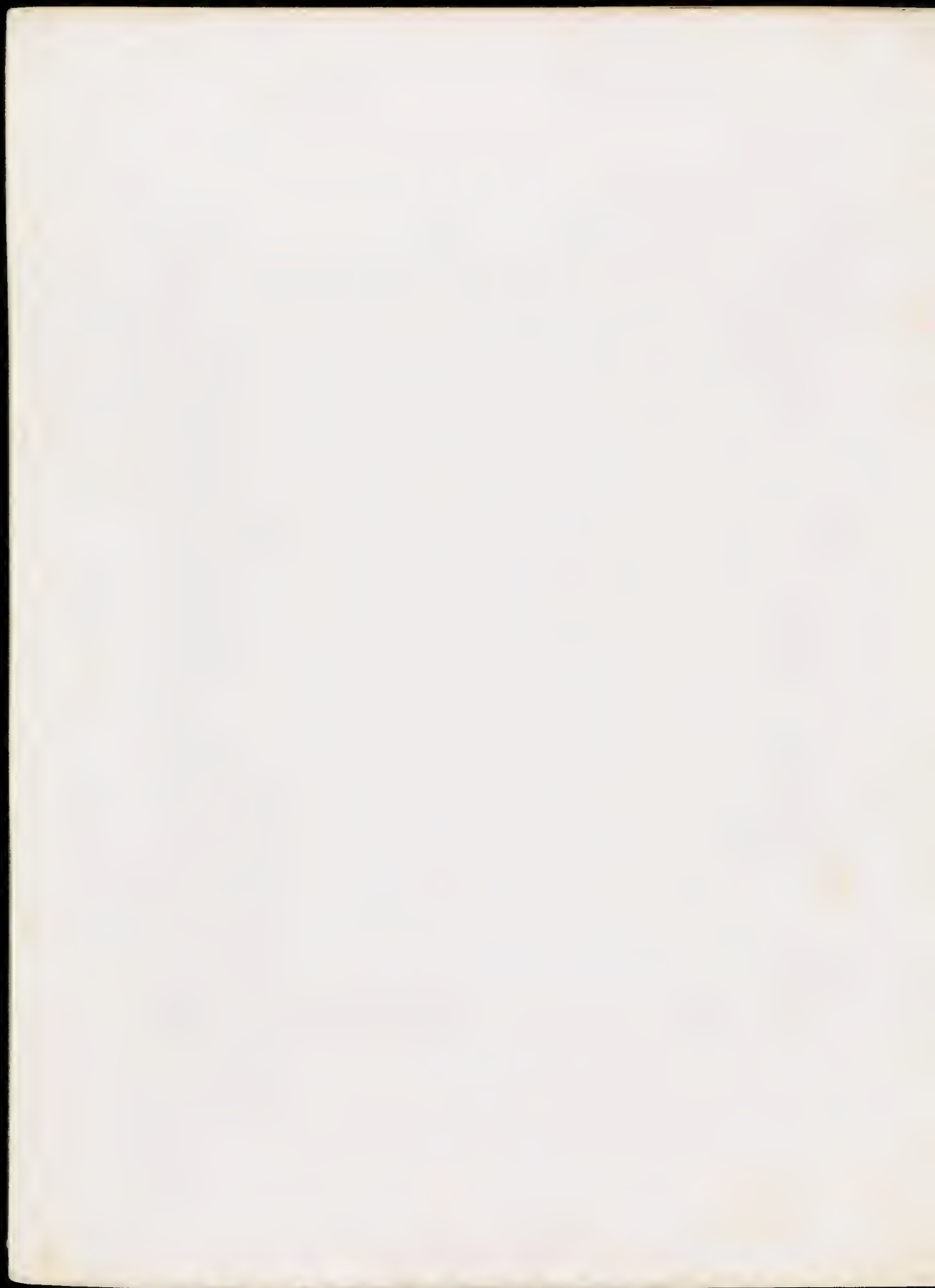


THE ADORATION OF THE KINGS
 BY HANS MEMLING



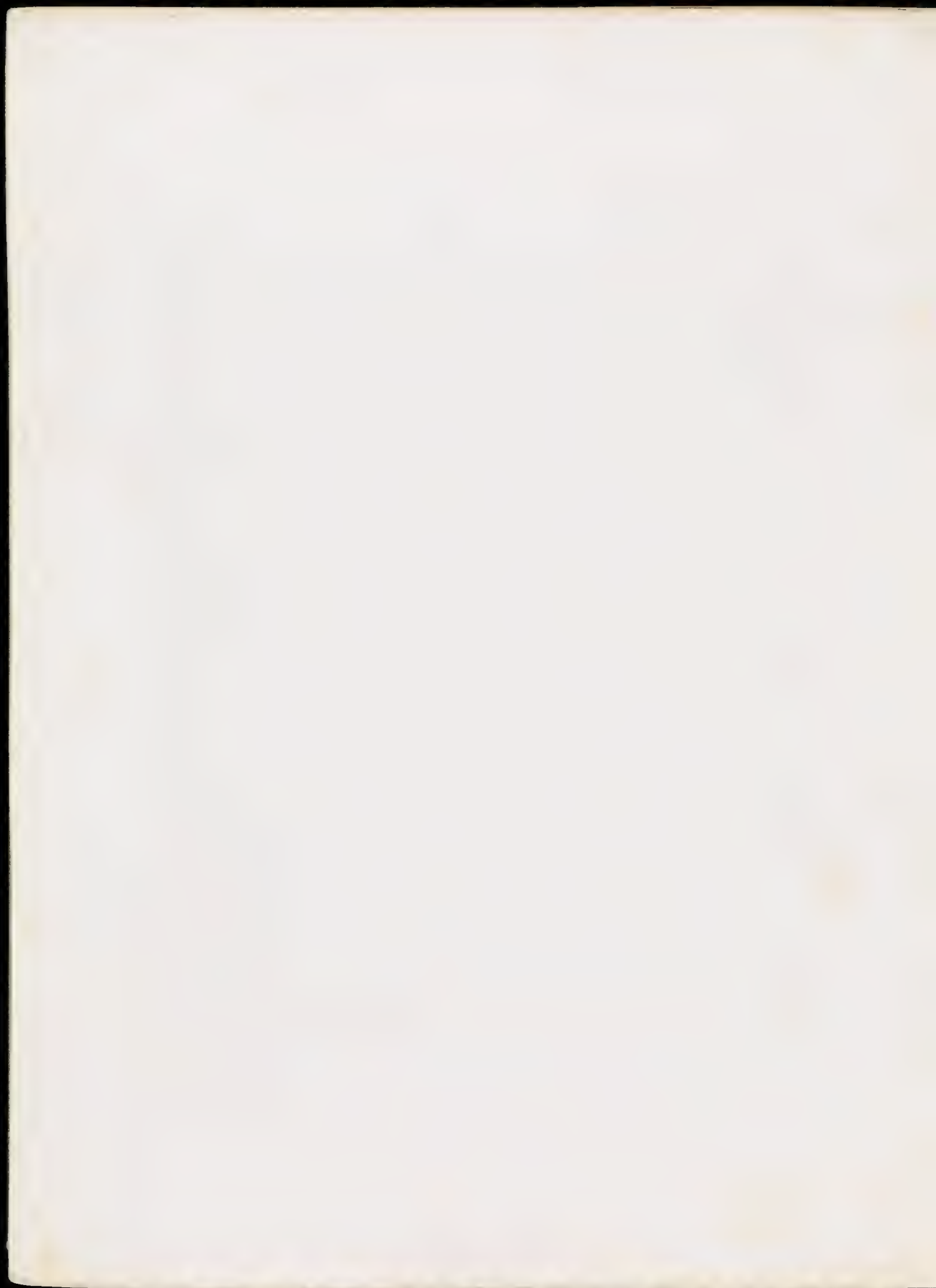


MARIA IN GLORIA IN ADORATIONE





1. The Virgin Mary and Christ Child, by Michelangelo, 1497-1501.





THE ANGEL'S SALUTATION, RELIEF, TEMPLE OF THE VIRGIN, LUGANO.



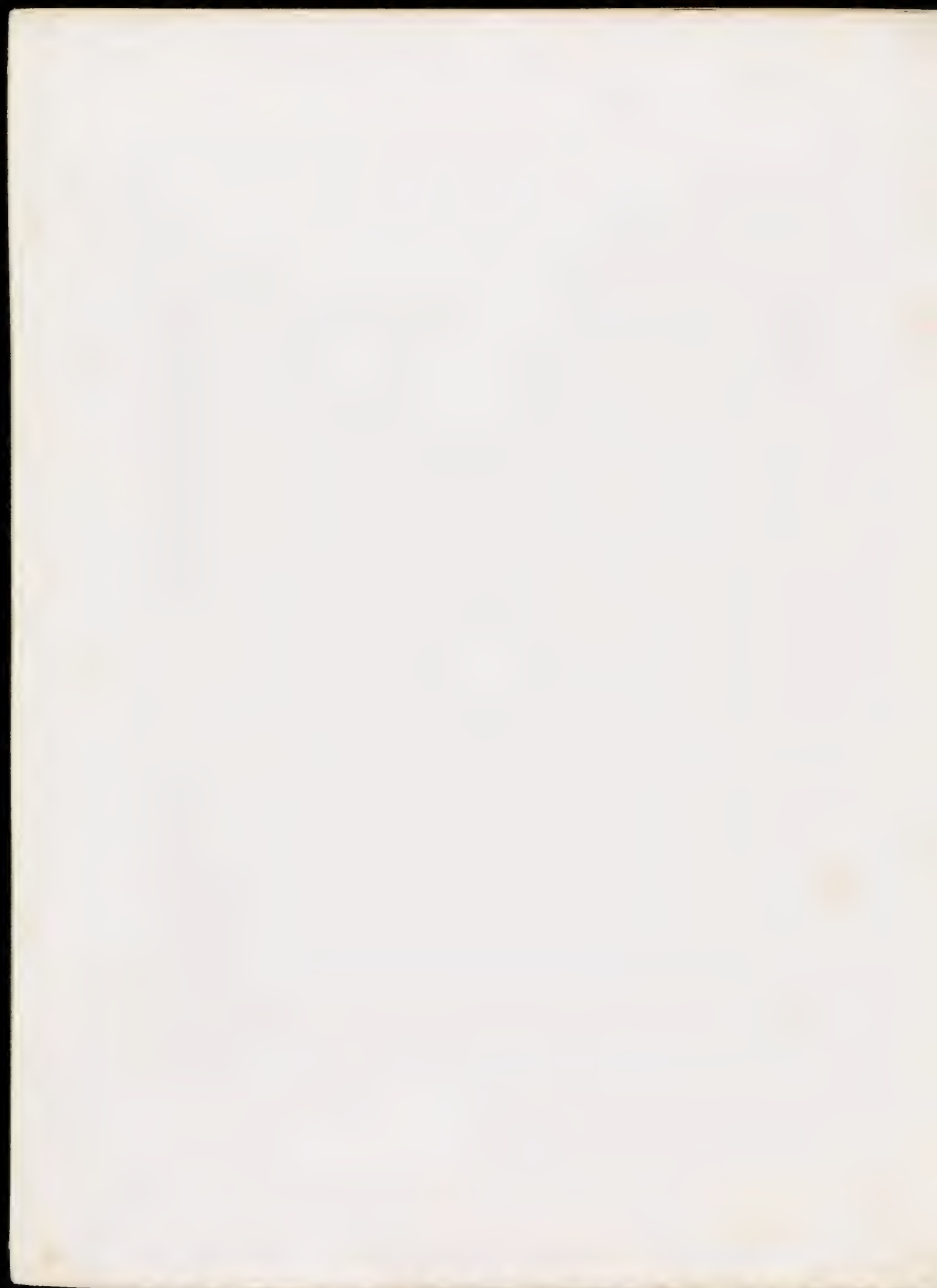
THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX AND TILDEN FOUNDATIONS





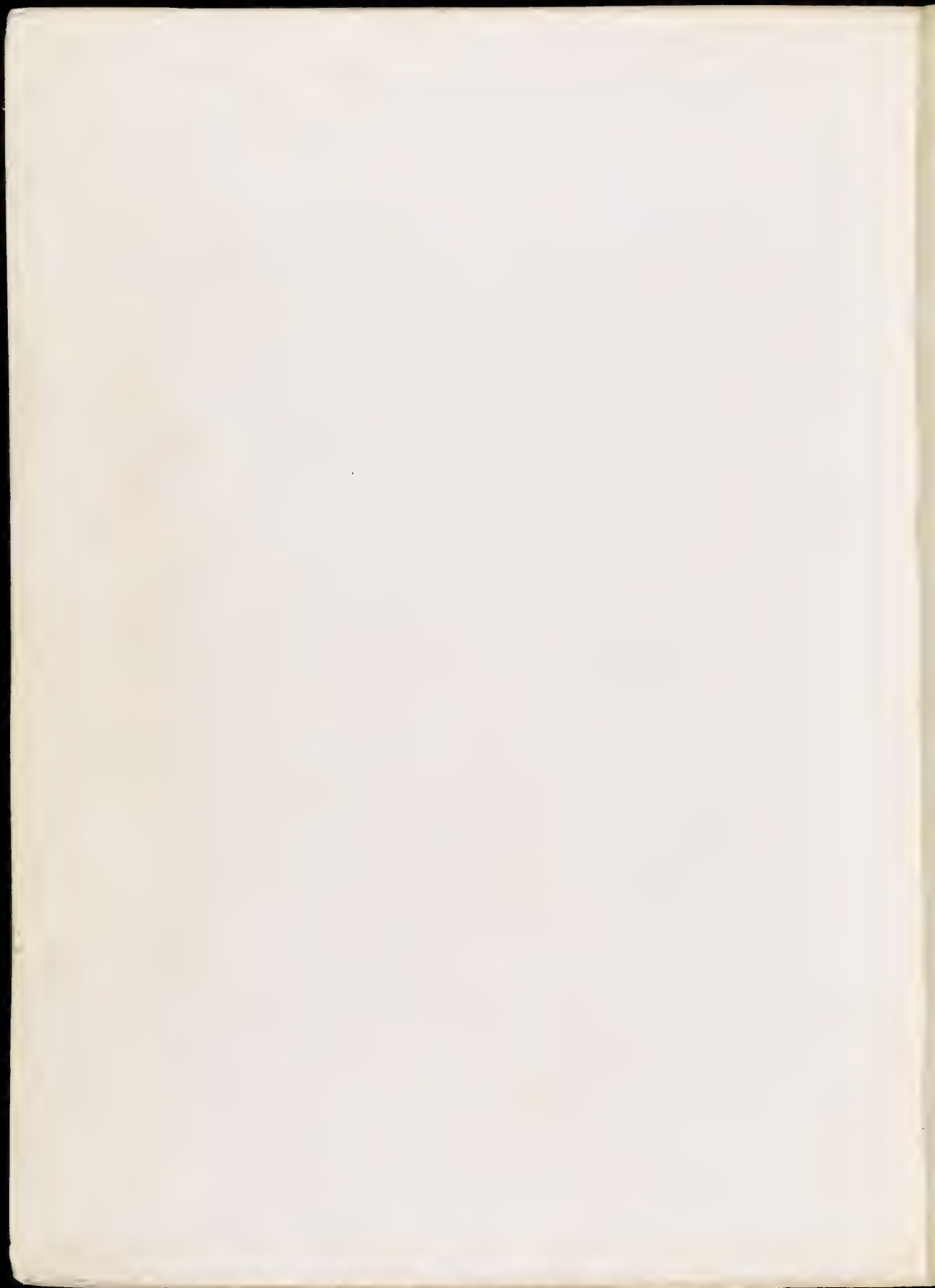


N. M. G. S. C. A. L. T. A. R. P. I. E. S. E.





NO. 10. DISPLAY CASE, IN THE GALLERY, WASHINGTON.





ALF. "TAPIRN. OLO" C. C. N. L. P. N. L.

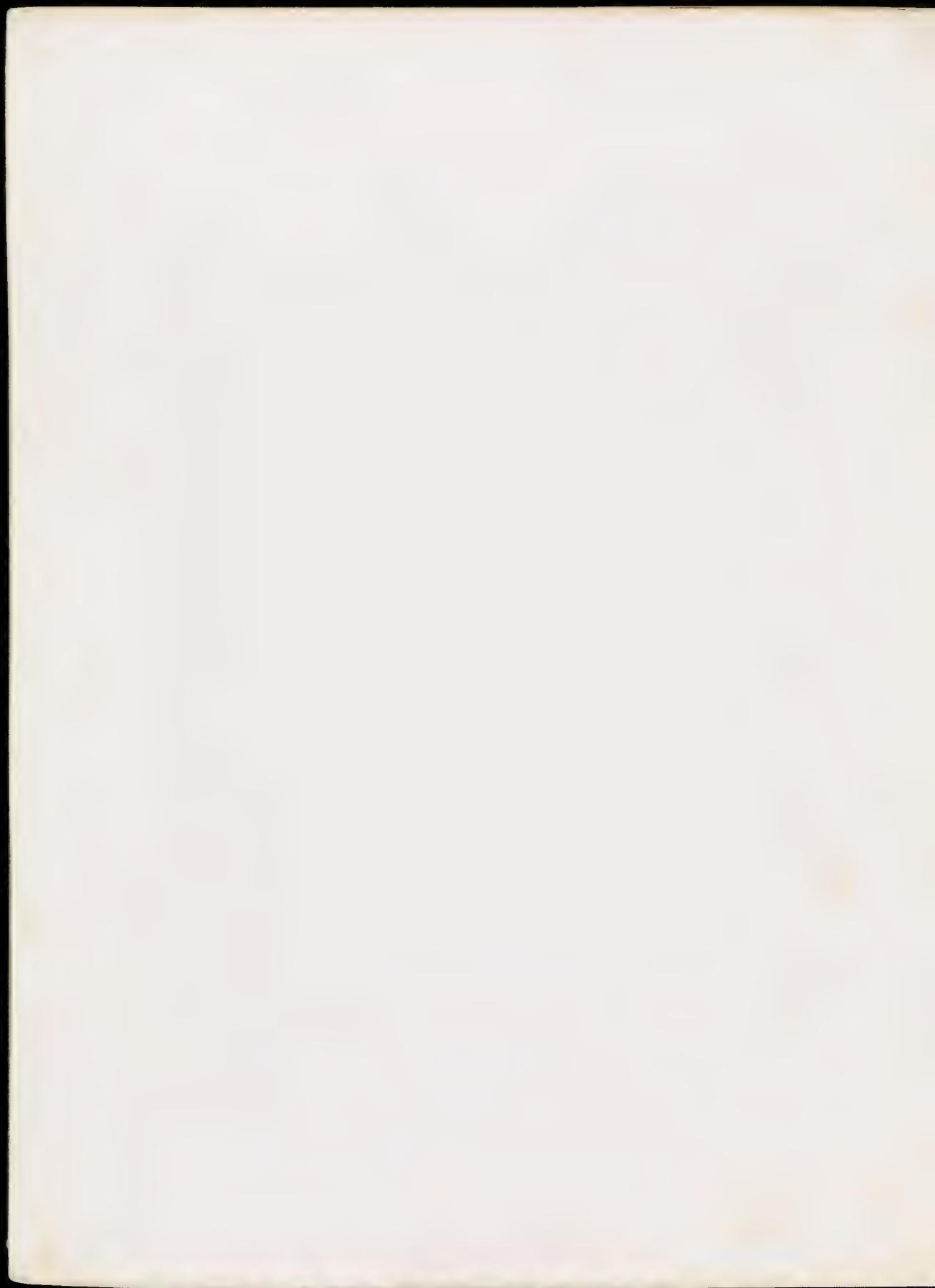
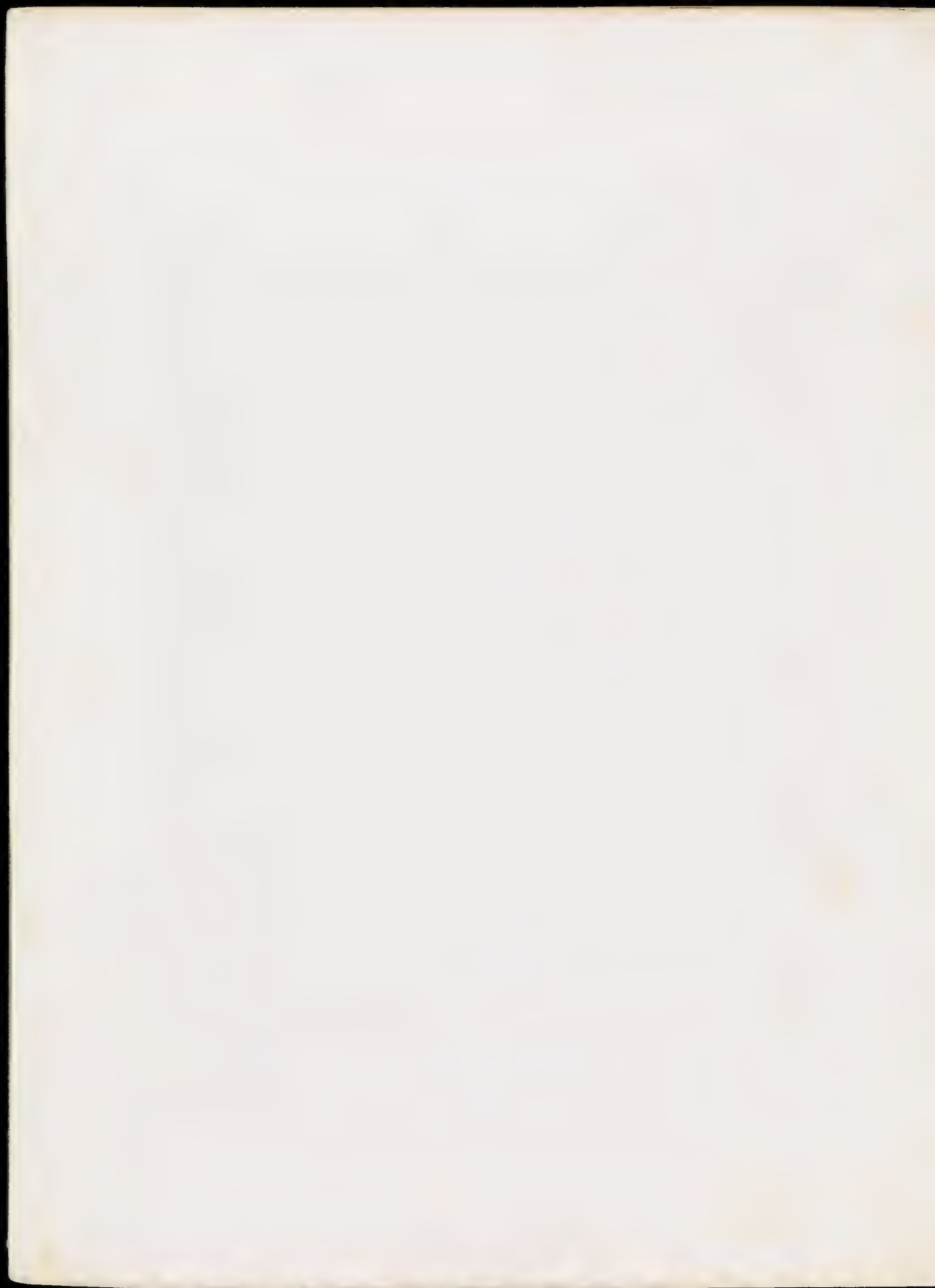


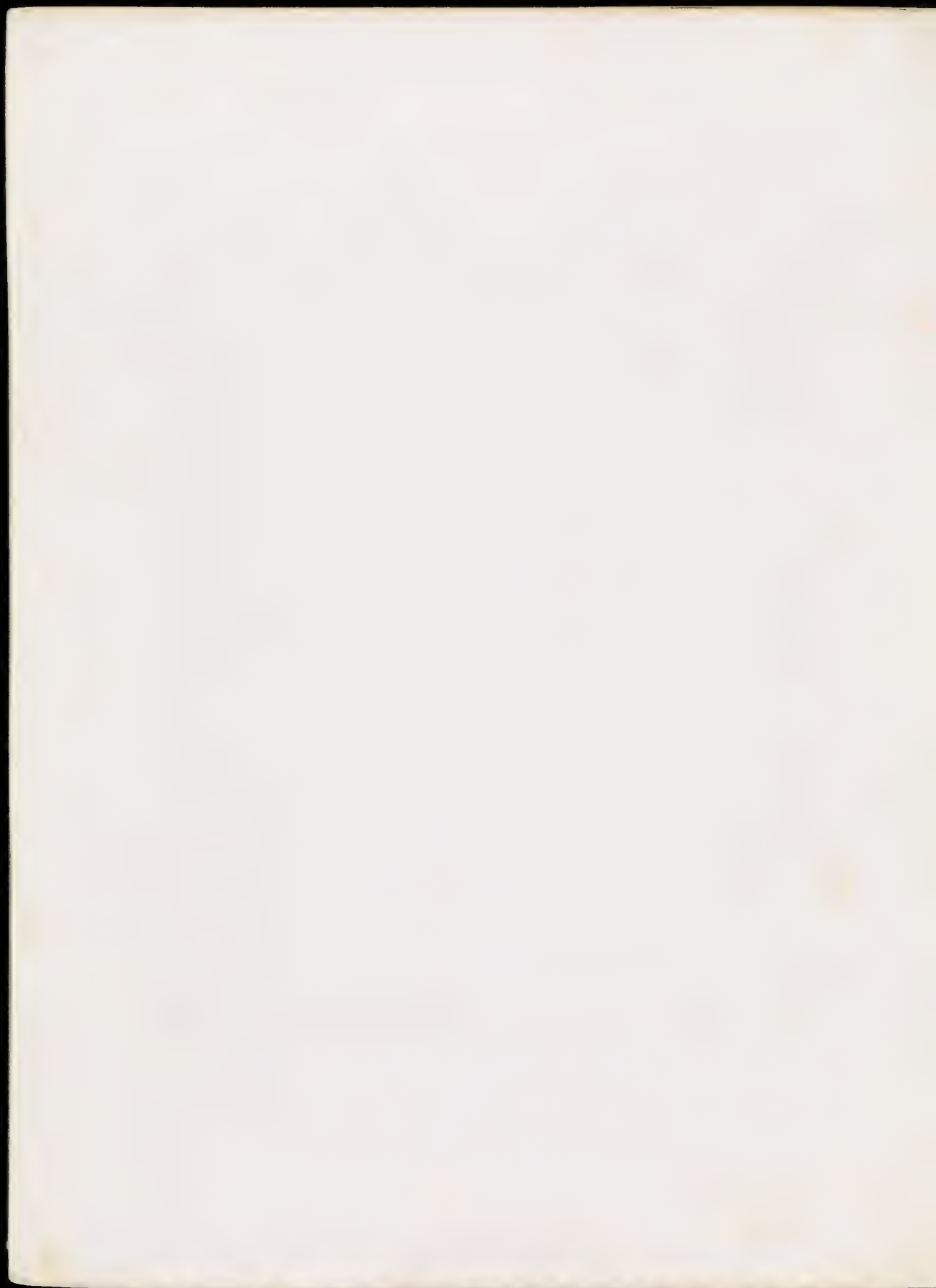


FIG. 1. THE VIRGIN AND CHILD. (See page 100.)



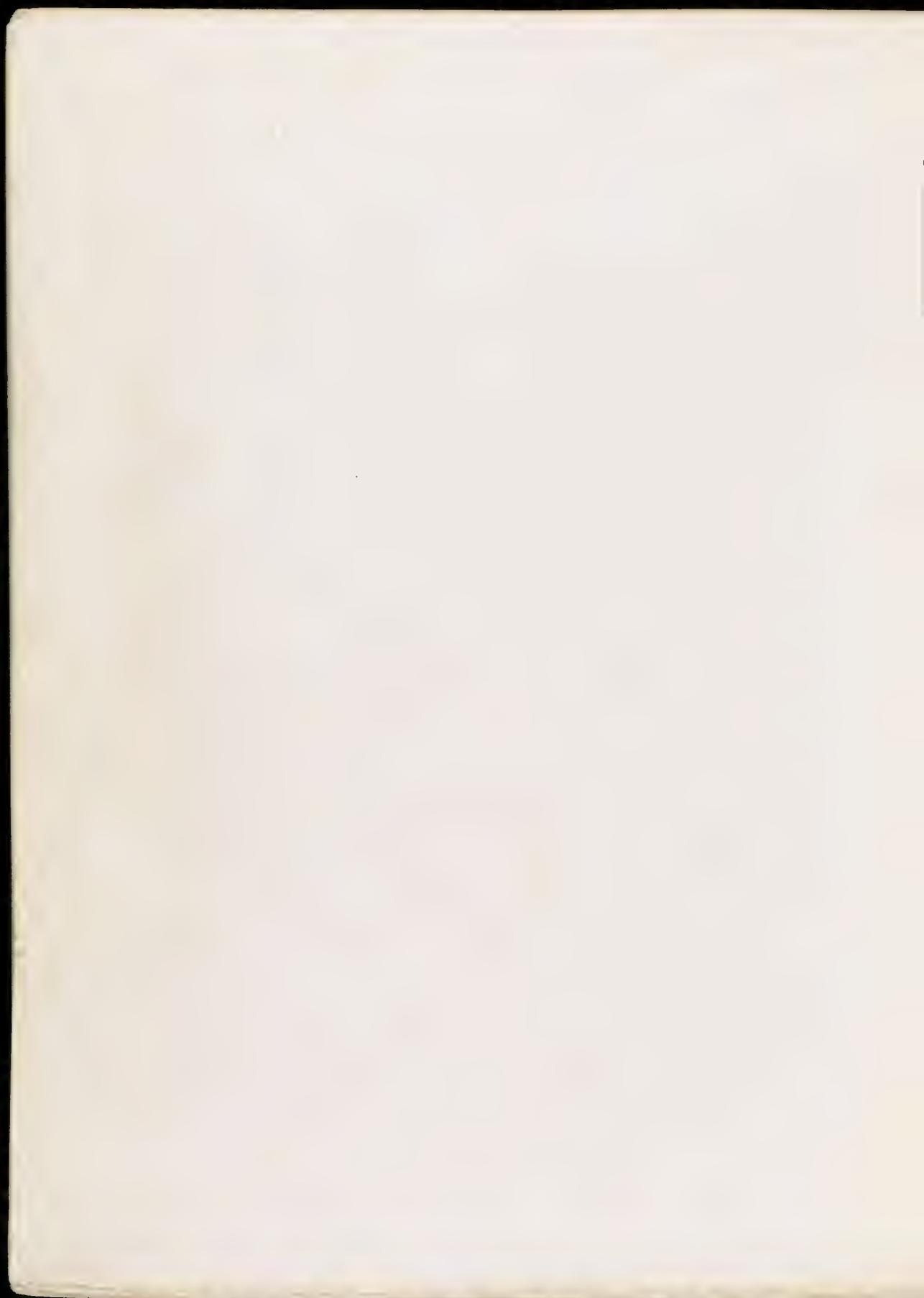


NINE CUBIC FORMS IN SEVEN VARIABLES AND A NEW PROOF OF THE THIRTEENTH POWER CASE OF WILSON'S CONJECTURE





AN ALLEGORY OF THE LIFE OF ALBERTUS



85-B9724



